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SKETCHING FROM LIFE...

The Easy Guide
for Everybody



FOR PROFIT OR PLEASURE

BY GORDON WILLIAMS

FOULSHAM'S EASY METHOD DRAWING SERIES

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SKETCHING FROM LIFE



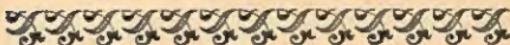
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FOULSHAM'S EASY METHOD DRAWING SERIES

SKETCHING FROM LIFE

By
GORDON WILLIAMS

**Illustrated with 15 Full Page
Plates and numerous Diagrams*

LONDON:
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P R E F A C E

DRAWING is a natural expression, and with all of us there is an inborn endeavour to sketch, but most of us never trouble to develop this gift as we grow up.

The ability to sketch people and things around you will help to fill many an otherwise dull hour with enjoyment—not only for yourself, but for your friends.

This book makes no pretensions of transforming you into a genius, but it will, in the simplest possible manner, teach you the art of sketching your fellow men and women; and in the realisation of this accomplishment you will find a new enjoyment and added zest in life, which may be turned to profitable account.

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SKETCHING FROM LIFE

CHAPTER ONE

MATERIALS—PRACTICE—COMPOSITION

WHEN you start to carry theory of sketching into practice, the actual materials are, of course, an important essential, as without the proper tools to use, you are at as great a loss as if you lacked knowledge of the language of the country in which you live or are travelling.

Materials.—Luckily the materials for ordinary black and white sketching are comparatively few, and also inexpensive. Pencils, paper, and a soft rubber are the real essentials for pencil sketch work; pens or nibs and ink (Indian ink for preference) for line work, and a couple of brushes, two different sizes, for colour work.

For pencil sketch work, get a pad or block of cartridge paper, which is rougher than ordinary writing paper, and not only takes the pencil better, but allows also for "rubbing out." It is as well to

avoid this process, but the beginner is bound to make a few mistakes.

Sketch lightly at first, using a soft pencil, Grade B; then go over the drawing again, marking the lines required in a decisive manner. Shading may be done by means of still softer pencils, such as Grades BB and BBB.

Whatman's drawing paper, which is obtainable in sheets or blocks, is the best to use; but, in view of the cost, the beginner will find that a good cartridge paper will meet requirements.

For pen and ink work a smoother surface paper or Bristol board is required, and Gillott's 303 nib, or the familiar "Relief" will serve for most kinds of work, though many artists prefer a fine sable brush. Indian ink, which is bought in stick form and rubbed down in a little water as required, is the best, but it can be bought ready for use in bottles. This photographs best when your work is intended for reproduction, a subject dealt with in a companion volume, *How to Draw for the Press*.

These necessities can be obtained from any artists' colourmen or most good stationers.

For those who want a softer medium

than pencil, yet without the trouble of carrying water colours, Conte crayons will be found useful for black and white work.

Water colour work naturally demands more ambitious outfits, but a couple of red sable brushes—one fine, and one coarse—will answer most requirements. This branch of art is dealt with fully in *Water Colour Sketching*, another volume in the present series.

Practice.—Find out which is your own best medium, and practice steadily. Aim for clarity and simplicity of outline; fine details can be added later.

By half closing the eyes, so that only necessary details are registered, you will get the essential outlines firmly fixed in your mind before commencing to draw, then the minute points can be added after the main figures are sketched. Having got your outline, whether of figure or inanimate object, line in so as to make it appear still bolder against the softer shading to be added afterwards.

Here are some simple exercises, which will help to show your progress.

On some plain, unrolled paper, draw copies of the figures in Plate 3, on page 17, from memory; look at them, think

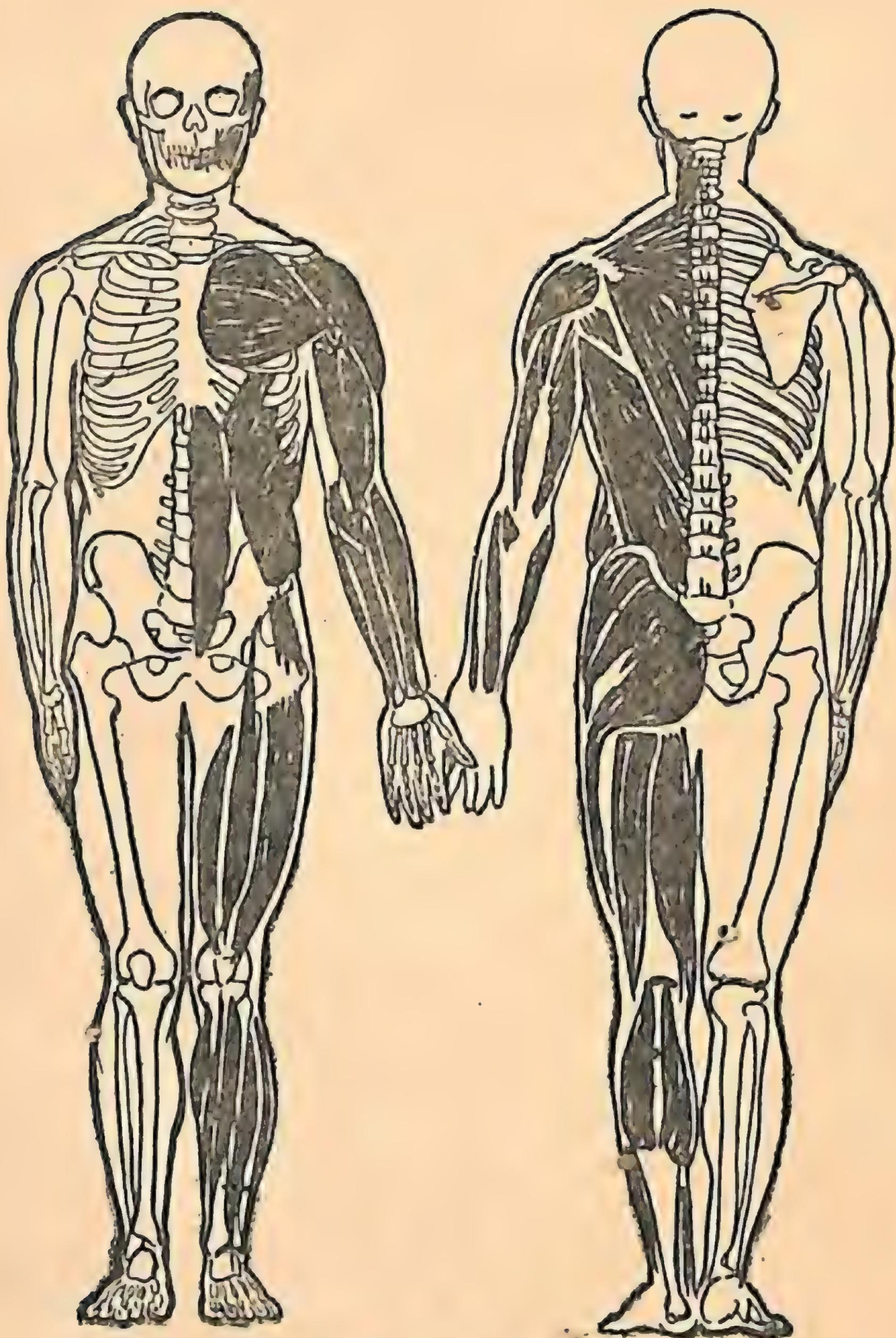


PLATE 1

The male figure, showing surface muscles in
relation to the skeleton.

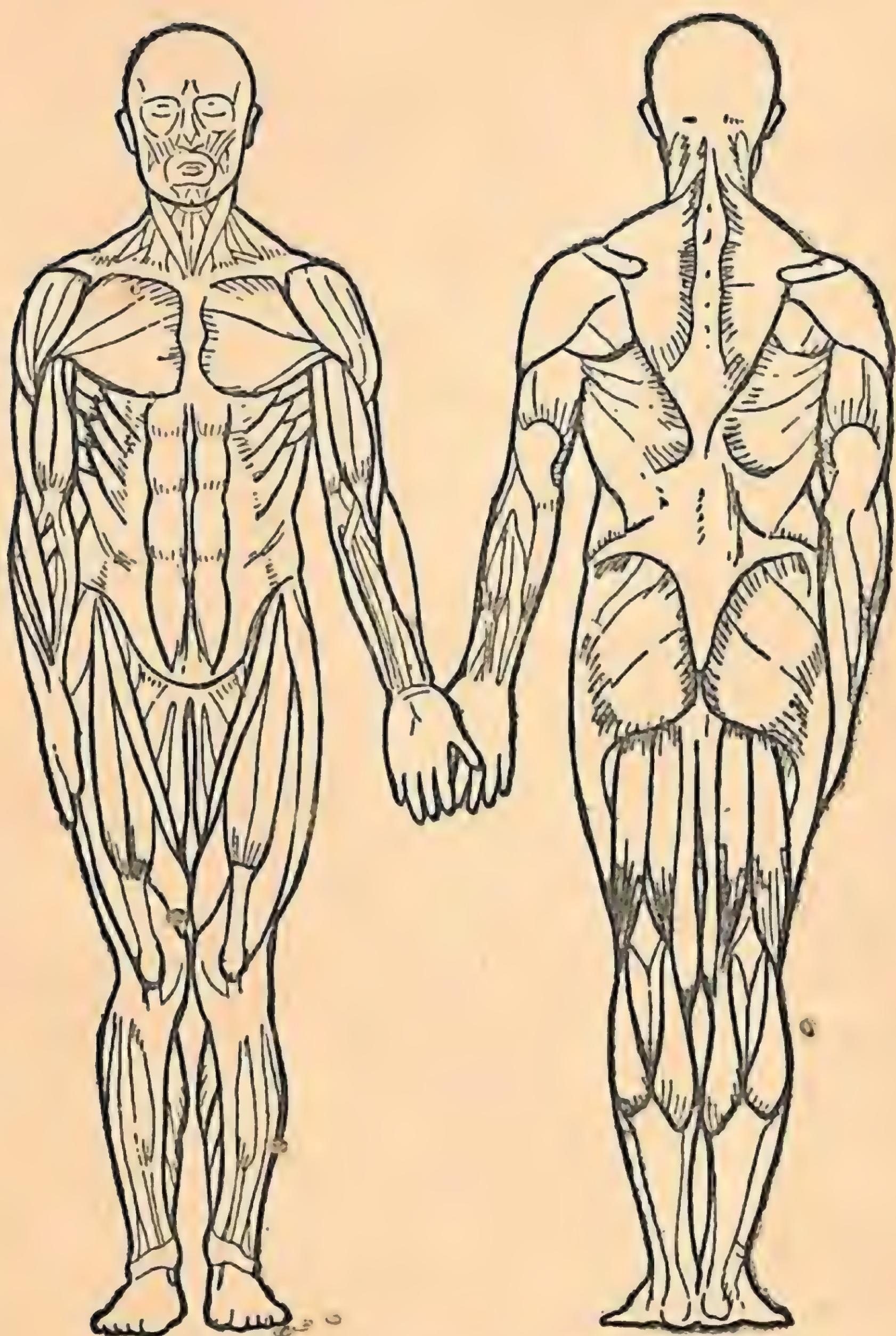


PLATE 1a

The male figure showing the surface muscles
Left : Front view. Right : Back view.

about them for a few moments, put the book away and see what you can do. When you have put down all you can remember, lay some tracing paper, ruled with squares over your drawing, and see if you have the proportions correct. Always, when you are not drawing from a model, draw first and measure afterwards, otherwise you will never train your eye to see relative proportions.

Also, to help you to remember the skeleton and muscles, draw a memory copy of the plates on pages 10 and 11. One cannot impress too strongly the necessity of knowing the placing of the bones and surface muscles. If you have a firm foundation, and remember the position of the main joints and muscles, you can keep them in mind when sketching from life, and the rest of your knowledge will come with practice.

To enable you to draw well, a complete knowledge of the human anatomy is not essential. All the anatomy necessary is shown in Plates I and 1a.

Practise! Practise! Wherever and whenever you can. Not even the greatest artist ever finishes practising, and as there are unbounded opportunities in everyone's life, rich or poor, high or low,



PLATE 2
Examples of Style

you can always find something to sketch in the people around you. That man running, and the one sitting, children in the parks, or people in the bus.

It is only by doing this that you will learn to get spontaneous action into your work. Just do some lightning sketches, and you will be surprised how soon you can get the feeling of the action, and, in fact, the whole movement on your paper.

You will see from Plates 9 and 10 (pages 41 and 43) how, in action, we find lines that run through the body in one long sweep ; these lines are extremely useful in helping to get movement into the sketch.

Remember that a *slight* exaggeration in all drawing is a help, but it must not be a caricature—that is a different subject from the one with which we are now dealing—see *How to Draw Caricatures and Cartoons*, published in the same series as the present volume.

When you are home again, you can try these figures you have done, without their clothes, but try to keep the movements.

If your foundation of the figure is correct, then half your battle is won, and the rest follows on naturally. As I have said before, you should avoid putting in

details not clearly seen, although you know they are there. Put in only the outline and essentials ; a pure, open line drawing is always more pleasing to the eye than a "fussy" effect, and greater freedom may be gained in the sketch if the outline is broken. If you feel that a few shadows would be an improvement, remember that they are always transparent ; in other words, do not make them solid black. Personally, my advice to the beginner is to leave them alone in his earliest studies, or at the most, put in just a faint indication. You will see from A, Plate 2, how heavy and unnatural this figure looks. Compare this with B, C and D of the same plate.

Composition.—This is a study which should be pursued by all artists. Composition is the art of creating the most pleasant arrangement of one or more components within a given space, at the same time placing due emphasis on the principal object or objects.

It is impossible to deal with it adequately here, but the subject is treated in *Water Colour Sketching*, a volume in the present series.

CHAPTER Two

PROPORTIONS

MUSCLES AND BONES—THE HANDS—THE FEET—BALANCE

FROM the classics we find that the ideal proportion or cannon is eight heads. Venus de Milo is one example. Perhaps it is as well that everyone is not of these perfect proportions, and as life drawings should be exact studies of the model, take care that you have your cannons correct. To do this, measure with your thumb along an upright pencil, held at arm's length, the length of the head of your subject, and keeping your thumb in the same place all the time, find out how many times the head will go into his or her whole body. Check these proportions with those of your sketch. If the figure is sitting, then measure the head, and take your pencil round, corresponding with the pose, and check your sketch in the same way. Often you will find that the body measures 7 or $7\frac{1}{2}$ heads, and never, or at least rarely, more than eight heads.

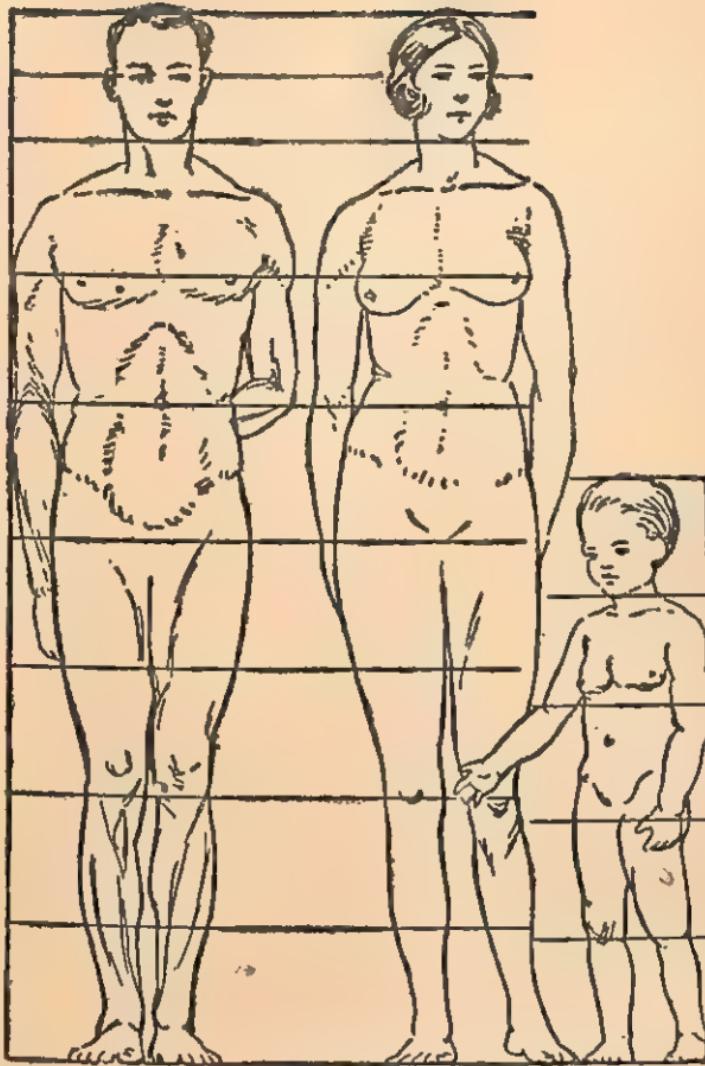


PLATE 3

Idealistic proportions of man, woman, and child, showing how the measurements are made by the length of the head. These are the proportions for general sketching purposes, but in Portraiture the proportion of head to body varies with the individual. The average natural proportion is seven or seven-and-a-half heads for man and woman, instead of eight.

Great care should be taken in these measurements, for they are often a characteristic, and one sees so many "life" drawings that are lifeless and without character. What would be one of the outstanding features has been missed.

The comparative proportions of the male and female figures, you must always bear in mind. The female trunk is usually longer, although the whole figure is shorter than the male, so that the legs of the male are longer. The distance from shoulder to waist is longer in the male, and from the waist to the thigh shorter than in the female. Thus we have *Female* : Shoulder to waist, short ; waist to thigh, long ; legs, short. *Male* : Shoulder to waist, long ; waist to thigh, short ; legs, long.

It is most important to note the differences in build between the sexes. Always keep them well in mind, particularly when doing quick sketching.

Taking the two figures full view to compare their proportions, it is generally found that the male has broad shoulders and narrow hips, and the female just the reverse.

When bending forward, the action in

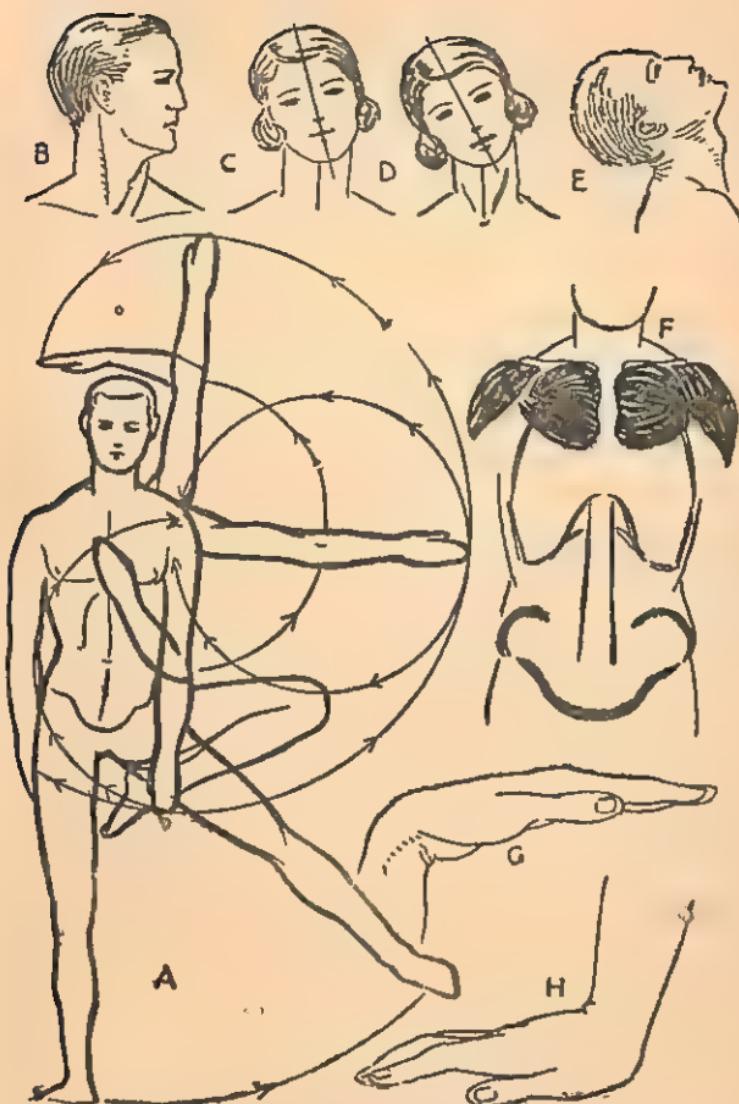


PLATE 4

Limit of Movement

(a) Diagrammatic limit of movement of the limbs. (b) Limit of rotation of the head on the neck. (c) Limit of side inclination of head without neck movement. (d) Limit of side inclination of head with neck movement. (e) Limit of head movement backwards. Student is advised to study from life the limit of the head's forward movement. (f) Hip and shoulder girdles and mass of thorax. It is important to note the continuity of the shoulder muscles with those of the arm, as it affects the natural drawing of arm movements. (g and h) The limits of the hands' bending movements on the wrist.

the male commences from the small of the back—in the female the action is most noticeable at the middle of the back.

If you have made a careful study of the drawings in Plate 3, page 17, as instructed in Chapter One, I would suggest that you now draw them in different poses, such as walking, running, and so on, in order to derive the sense of balance.

Muscles and Bones.—It will be useful to know something of the principles governing the movements of the human body, and the manner in which the movements are affected by the muscles and bones.

The parts of the body can be classified under three different headings ;—

1. Immovable except as mass.
2. Those that have limited movement.
3. Those that move freely.

The first group includes the backbone, which has, as a whole, bending and turning movements ; the head, which pivots on the top of the backbone ; the thorax, or cage-like formation of the ribs, fairly rigidly attached to the backbone ; and the pelvis, or bones of the hip, just above the backbone's lower

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extremity. These masses are obvious in F, Plate 4.

The second group includes the shoulder-blade at the back of the thorax ; the collar bones, which are situated between the pit of the neck and the top of the arms ; the ankle, knuckles, and jawbone.

The third group includes the shoulder,

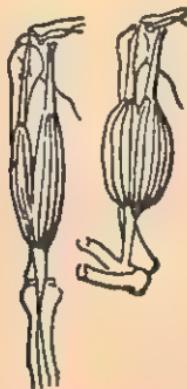


DIAGRAM 1

A Muscle (the Bicep)
Left, relaxed ; right, contracted

elbow, wrist, knees, hip joint, and the juncture between head and spine.

Muscles are generally broad in the middle, tapering towards the ends, where there are usually ligaments for attachment to the bone of the skeleton. When contracted, the middle portion bunches

up into a still thicker mass, and pulls each end towards the muscle's centre.

There are two kinds of joints, those which angle on each other, and those which rotate, one on the other ; there is also a combination of both.

These masses and joints, with engineering of the muscles, restrict or allow free play, and standardise the actions of the body.

It should also be noticed how a bone, which is near the surface, affects the form. A dimple is often formed by the attachment of bulky muscles to the bone. In other cases, the form of the bone is to be seen distinctly, and the contrast between the roundness of the muscle and the sharpness of form made by a subcutaneous bone is most important, especially when the result of movement.

The Hands.—Of all the various parts of the body, the hands are the most difficult to draw. Certainly you have not got to get so absolute a likeness as when depicting a face, but *size, shape, age, and even sex, are all revealed in the sketched outlines.*

Proportion is an important factor in drawing hands. Usually, the length of

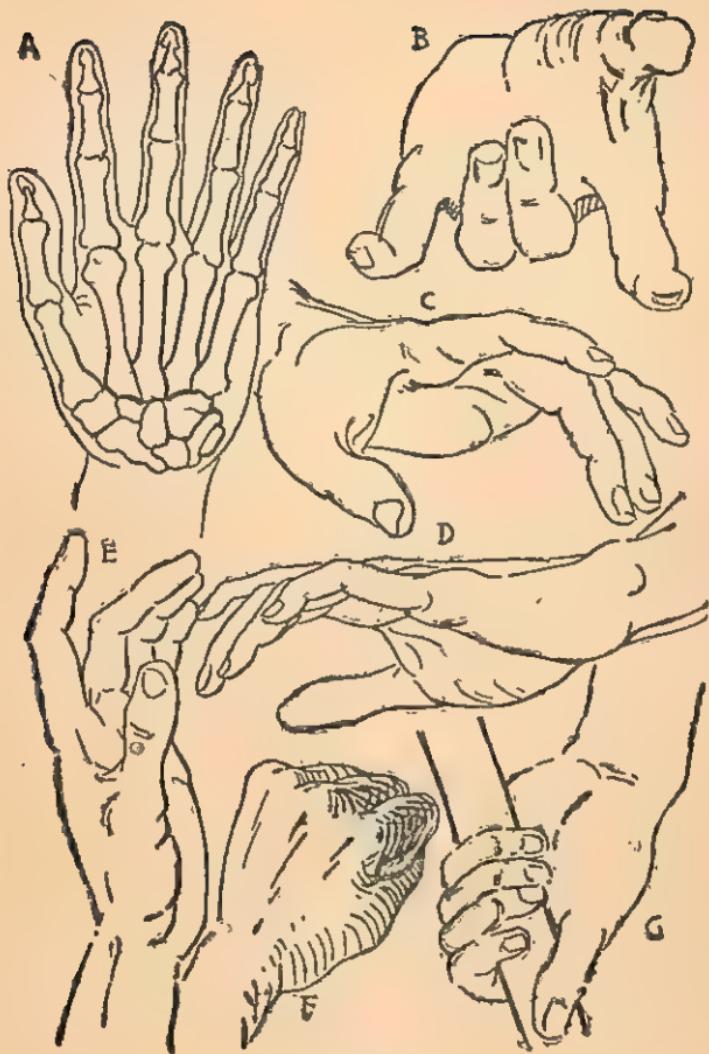


PLATE 5

(a) The bones of the hand in relation to its outline. (b, c, d, and e) are drawn from various viewpoints, from a hand held in the same pose throughout, but with palm upturned in b. (f) Hand clenched showing back and knuckles. (g) Hand gripping an object, palm towards you.

an adult hand should be the same as that of the face, measuring from chin to forehead. If the hand is clenched, palm towards you, the fingers will be shown in a curved line starting from the index finger, turned down and resting parallel with the thumb, to the little finger which closes on the fleshy part of the palm at the end. If the hand is reversed, in a clenched position, then the knuckles are the most prominent feature and should be made to stand out very clearly.

The trade or profession of the individual should be borne in mind when sketching the hands. The manual worker's hand will show broadened thumbs and probably stubbed fingers. The professional hand will have slim, tapering fingers, and more curves. *Use as few lines as possible for "hand pictures."*

The Feet.—Here you are really depicting not so much the human foot as the individual's boots or shoes, unless, of course, nude life-studies or natives are to be drawn. Consequently, close attention must be paid to the shape, curve, and angle, according to whether its wearer is in repose or in action. See Chapter Four.

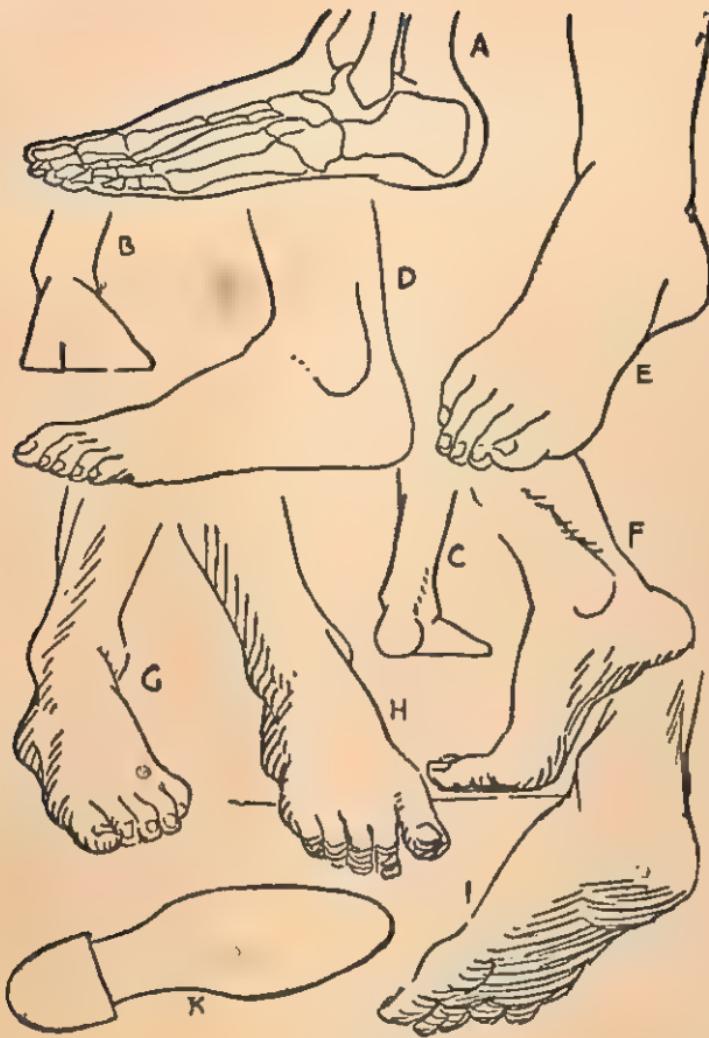


PLATE 6

- (a) The bones of the foot in relation to its outline.
(b) Construction lines of foot, front view. (c) Construction lines of foot, back view. (d, e, f, g, h, and i) Various studies of feet. (k) Sole of shoe. Note how footwear modifies the shape of the foot.

Balance.—You realise, of course, that all repose and action of the body is balanced. Balance in repose is very simple, and is ruled by the law of gravity.



DIAGRAM 2 *

Balance with feet together
Note the slope of the legs, as the body
is inclined forward

The masses of the body shift their centre of gravity according to the pose.

In all cases, when the person is standing, the pit of the neck will be found to be

perpendicularly over the foot—usually the ankle of the foot—or over a point between both feet; in the latter case the weight or thrust of the body is sustained by both legs. See Plate 3.



DIAGRAM 3
Balance with feet apart

If the torso is bent forward, as in Diagram 2, and the feet are together, the legs are inclined backward, and if the feet are not together, the weight and thrust of the body are taken by the foremost leg, tensing its muscles, and the other leg *balances* the weight, as in Diagram 3.

If we stand at our ease (Diagram 4),

we usually stand more on one leg, and support the weight of our body on that leg, and, therefore, the leg that supports the weight, shifts the gravity of the trunk



DIAGRAM 4

The Balance of the masses whilst
standing in an easy position

to the centre, and the leg slants in an inward curve, the ankle coming in a direct line with the pit of the neck ; the hip follows suit, and the shoulders balance by swinging into a contrary direction.

The head may leave the perpendicular, and lean towards the higher shoulder.

In action, you will find that the centre of gravity is shifted to the side which performs the action. By walking very slowly, and reasoning whilst doing so, you will find that the balance is thrown from side to side, backwards and forwards. As the body is supported on each leg in turn, the hip and shoulder slant at slightly opposite directions, as the balance changes.

By standing before a long mirror, undressed, you can try for yourself many of the everyday movements you see, such as those given, and still more violent ones—for instance, running, jumping, dancing, and so on.

In drawing from a model, you may find it worth while to study the pose some time before putting pencil to paper. *Realise that the figure is subject to the laws of perspective, and not only just light and shadow with an outline.*

Space out your figure carefully, and the measurements will find the distribution of the masses according to the laws of gravity. If you can do this, it will help to connect the pose with some

action. Try to keep the idea of the action in the back of your mind. As I have said previously, do not pay too much attention to details at first ; later, when you feel more confident of your results, will be time enough to attempt a detailed drawing.

Remember never to sit with your eyes "glued" to the paper. Sit back from your drawing, and at times, half shut your eyes, looking both at the model and at your drawing ; this will help you to see the thing as a whole.

You must try for a general impression, and always think of the figure EN MASSE, not in cut up pieces.

Put your drawing, time and again, up beside the model, and moving back from where you are working, compare the model with your work, and you will see more clearly what is wrong or out of proportion.

CHAPTER THREE

FEATURES

THE HEAD AND NECK—THE EYES—
THE NOSE—THE MOUTH—THE EARS

WHEN we come to the subject of actual features, we reach the first difficulty. To draw a figure, either of a man or a

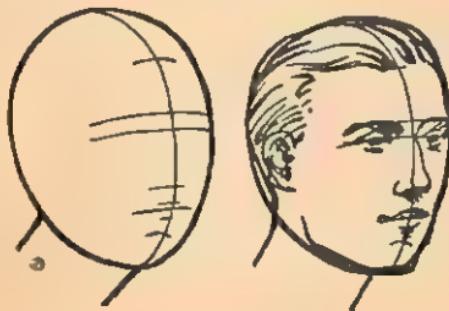


DIAGRAM 5

Construction of the head on an egg-shaped oval with feature lines

woman, is comparatively simple, but when we come to portray accurately a particular man or woman, then the details of every feature have to be considered.

The Head and Neck.—The first outline of the head is a simple oval, or egg

shape, the narrow end denoting the chin. To this are added the feature-placing lines (Diagram 5), followed by the characteristics, broadening or narrowing as the different individuality demands.

Now let us turn to Plate 7. K and L show that the eyes are placed half-way between the top of the head and the point of the chin when the face is viewed directly. M and N show the three equal divisions of the face.

A *child's head* is more or less round, the face small in proportion to the skull. The cheeks are full and as broad as the forehead; the mouth small and protruding. This appearance is heightened by the rudimentary stage of the chin. The eyes are seemingly full, the nose being so small in width and shallow in projection as to make them appear so—see *The Eyes*. The neck of a child is short and thick in shape, and much narrower than the head, giving an appearance of frailty.

A *woman's face* is more oval and regular, and the masses less square than those of a man. The line of hair is lower on the forehead, and more curved in outline; the nose less broad than a man's, and so the eyes are seemingly larger—

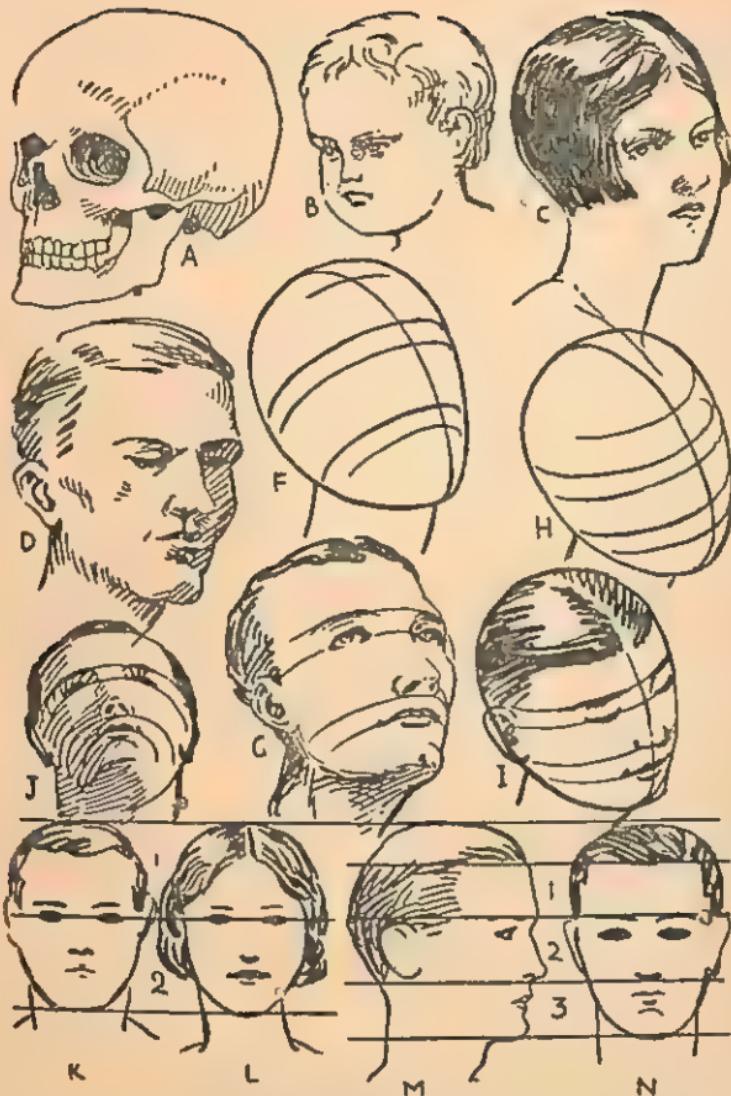


PLATE 7

(a) Skull. (b, c, and d) Heads : Child, Woman, and Man. (e) Shows upward perspective of head constructed on f. (f) Shows downward perspective of head constructed on h. (g) Shows acute upward perspective of head. (h, i, m, and n) Equal measurements of the head.

see *The Eyes*. The ridges and dividing lines of the face are softer in contour and outline ; the lips more full and less wide.

The *head of a man* is more square in shape and in detail ; the eyes appear smaller by the greater width of the nose, the mouth wide and less fully curved, whilst the ears are set a little further back in the head than those of a woman. The space between eye and brow is also less, and owing to the greater projection of the brow, is often not noticeable.

The neck varies in general form with the sexes. The neck of a man is thicker, shorter, and less flexible than that of a woman. In the man it is like an inverted cone ; that is, thickest at the juncture of head and neck, and tapering downward to the juncture of neck and shoulders. In the female, the neck is cylindrical, of equal thickness throughout its length.

Different nationalities, and more particularly different races, have strongly marked characteristics, both in the shape of the whole head and its individual features. *There are long heads and short heads, slanting eyes, thick lips, and other characteristics, all to be noted carefully.'*

Sketch the head at the correct angle on the neck, as seen by you ; first, the simple oval and the feature-placing lines ; then form characterisation by the additional outline strokes, and add the features—eyes, nose, mouth, and ears—according to the angle at which you are viewing your subject. For instance, the Indian's head (Plate 14) will be drawn by a large oval first, then the sharp angles formed, and the finishing strokes and shading added. Similarly, the girl's head, Plate 14.

We will now deal with the facial features individually, as illustrated in Plate 8.

The Eyes.—These are one of the most important features, and much depends on the angle, depth, and shape. *Theoretically, a ball set in a socket will form an eye, and this must be remembered in practice.* Underlying the form of the eyelids and brow there is always to be seen the ball in a socket. The ball is not perfectly round, for in front of the iris is a slight bulge which affects considerably the form of the eyelids. The shape of the eyelids themselves gives many types of eye — almond-shaped, wide-open, and semi-closed—and the

angle of the eyelids is extremely important, serving sometimes to show the race to which the person belongs. The immediate surroundings of the eyes are also important, as the expression is influenced by their actions, such as the raising and lowering of the eyebrow, and wrinkling at the outermost corner.

In man, woman, and child, the eyes are separated by a space equal to the length of one eye. In a child, the width across the wings (nostrils) of the nose is much less than the length of the eye ; in woman, a little less ; and in man, greater.

The thickness of the nose is responsible for the effect of eyes being set close together or wide apart ; hence the importance of the nose in likenesses, for in reality the eyes are always the length of one eye apart, as already explained.

Depth also must be considered ; if the eyeball is made too prominent, a different emotion will be expressed ; conversely if placed too deep in the socket, so as to increase the shadow which is cast by the upper lid and lashes.

Practise the drawing of eyes at different angles, and in varying expressions and moods.

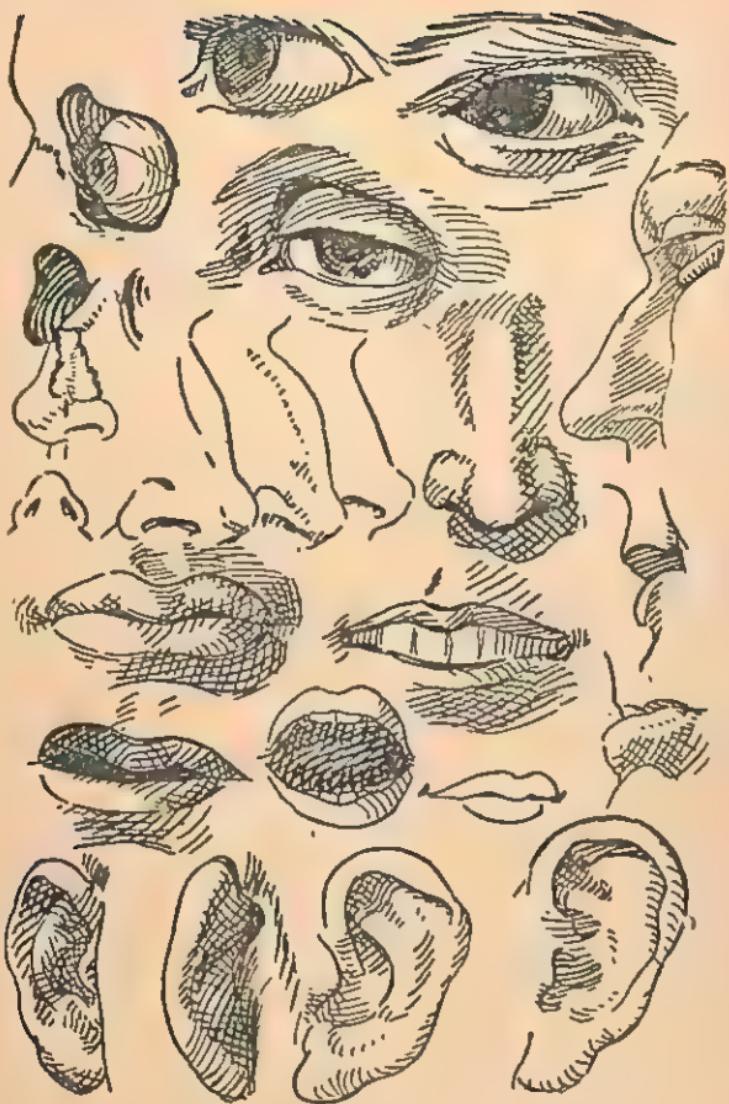


PLATE 8

Eyes, Noses, Mouths, and Ears. The two studies in the top left-hand corner show the anatomy of the eye and nose.

The Nose.—In dealing with the eyes we have stressed the importance of this feature in relation to them. It is safe to say that no two noses are alike ; their formation imparts much character to the face, and also reveals nationality. For general purposes you have the Irish, so-called "snub" nose, the curved nose of the Eastern races, the flat Mongolian type, the aquiline "patrician" ; one and all will be found in the ever-changing crowds around you. The nasal bone may curve inward or outward, according to the type of individual. *Aim at this line first, then add the tip and curve of the nostrils.* The drawing of a nose can make or mar a likeness.

The Mouth.—*This feature is the most variable and the most expressive of all, denoting sex, race, and character, as well as mood.* Thin, compressed lips, an open smiling pair, a generous display of teeth between, thick fleshy lips, lips turned up at the corners, or turned down, are various characteristics. As a rule, when lips are closed the lower lip presses to the upper one closely, and fits to the curve or shape ; while if the face is drawn in profile the average upper lip will project farther than the lower one.

The Ears.—Still more varied are the ears, if shown. In sketching a woman's face these can often be omitted—hair or hat will take their place ; but *when ears have to be shown, remember that they, too, express character.* The “cauliflower” ear of the boxer or pugnacious man, the delicate feminine ear, ears flat to the head, standing away, pointed, broadened—all are full of character and must be studied from life and practised diligently. *Use at first but few lines, just to give the main impression ; fill in the shadows afterwards, remembering at which angle you were viewing.*

CHAPTER FOUR

DEPICTING ACTION

MOVEMENT—action, or motion—is the most difficult impression to convey.

Every action of the human body is composed of a series of minor movements and propulsions too swift for individual recording by the human eye. The cinematograph camera can record these independent actions, and pictures are often shown of athletes, dancers, and gymnasts in “slow motion.” This is useful to the scientific student of the body, but can be very dangerous to the student of drawing. Sketches are often seen in which the movement is arrested, as though the model had suddenly been transfixed in mid-air, or some other equally unnatural and often humorous attitude. This is obtained because the student has analysed and drawn only one phase of the movement. The eye actually records a summary of these many phases, and so presents the impression which you must endeavour to retain. *Your drawing must be of the movement as it appears to your*



PLATE 9

Impressions of action. Note how the direction of the essential folds help to express movement.

eye, and not as it is reasoned out by your brain.

Constant observation of the common and familiar movements will provide data with which to study those more complex or less familiar. Certain principles will be discovered to apply, for instance, to walking. The correlation of movement between arm and leg and the corresponding sway of shoulders and hips are fixed in principle. Again, notice must be taken of the difference in movement in the same action by persons of different sex.

Recalling the proportions of man and woman in Chapter Two, you will recollect that there is a great difference between the thigh and leg in a male and female. This is responsible for the different gait. All will have noticed the dissimilar action of an overarm throw in the two sexes; this is again caused by a variation of anatomy between the sexes.

Individually, there are also variations in movement, and it would not be an exaggeration to say that every person has a degree of individuality of movement as great as that of the features. Anyone whom you know well can be recognised, by the individual and characteristic



PLATE 10
Action

movement of that person, at a greater distance than permits identification of the features and clothes.

There are degrees of each movement. Walking technically embraces all the attitudes from a saunter until such a speed is indicated that the heel no longer touches the ground and the action becomes that of running. Difference again should be observed in the exertion to walk fast, and a similar exertion used to counteract an opposing force of wind. Each action and group of actions have similar variations to be studied. A slow and gentle movement of any limb will, if the balance is not affected, probably not cause any reaction on the body; the same movement at a greater speed, using a greater force, will cause a compensation of action in the body.

The profession or work also creates types of movement characteristic of the profession or employment. Look at our illustration, the Sergeant, in Plate 10. Here you have the legs well apart, the arm and shoulder swing with the leg, the right being well forward when the left leg is forward and the reverse if the right leg is forward, while the arms are slightly bent at the elbow.

The slope of the body will tend to convey the impression of speed. The more slanting the slope the faster the person is walking. If walking more slowly the body will be more upright, the legs closer together, while with a fast walker the slope of the body will be in line with the back leg.

In the case of a man running (Plate 10), note the sharply bent knee with the downward hanging foot, the upflung hand, and turned-up toe of the forward foot.

A woman walking will take shorter steps, and her arms are often bent, with the elbows held close to the side (see Plate 10).

More vivid action still is required for a player, such as the tennis player in Plate 10. The grip of the racquet must be made clear ; note the tip-toe of the rear foot and the upward turn of the foot, which is placed well forward.

Very simple lines are required to denote action ; they must be only the outstanding lines, and suggest correct proportion and perspective.

If you are depicting a diving figure, the form must be shown in tense curves, the limbs close together, the arms out-

stretched with hands together, palms inward, held well above the head.

Your chief aim should be realism, with a minimum of lines, and this can only be achieved by constant practice, and sketching various actions. The street or any crowded gathering will give you models innumerable.

Whether in action or repose, you will soon note that the weight of the body is usually pendant on the right leg ; very few people stand evenly on their feet ; the weight swings from one side to the other, and generally to the right. Note also, in standing or moving figures, the sloping shoulder, and the hip bones which stand out sharply over the left leg.

CHAPTER FIVE

CLOTHES AND FABRICS

HATS—BOOTS AND SHOES— DRESS—FABRICS

NATURALLY, for ordinary sketching from life, clothes play a very important part, and it is necessary to cultivate a quick eye for taking in the chief details of attire.

Hats.—These would appear fairly simple articles to draw, especially men's hats, but you have to bear in mind that although fashions may not alter perceptibly to the general eye, there are many types, as in Plate II, in each of which angle has to be borne in mind, from the simple cap to the "bowler," felt, or silk "topper," to say nothing of foreign attire such as turbans or military styles. In all cases you must remember that you have got to give the impression that the hat is not merely perched on top of the wearer's head but encasing it; the hat, therefore, must have a rounded hollow appearance, as well as be correct in angle and detail.

Brims and their thickness must be shown, ribbon or flat bow, the curve of

the brim and the height and crease of the crown, as well as texture. Two of the most difficult types to reproduce naturally, although at first sight they may appear simple, are the creased felt and the high silk hat. The first becomes difficult because there is always a tendency to deepen the centre crease, the "topper" because the crown is really curved and not composed of vertical lines.

When it comes to feminine headgear, then difficulties do abound, and it is best to essay at first only the simplest of "helmet" and close-fitting types.

Boots and Shoes.—In drawing footwear you have to bear in mind the sex of the wearer, and also the trade or profession. It will not do to draw a navvy and give him the pointed shoes of the clerk ; while a military boot will differ again. - The average masculine footwear is square-toed and laced, while the feminine may be the slender pointed "Court" shoe or the more forcible high-legged or "Russian" type of boot. The lines themselves are simple, but require infinite practice to give the necessary realism. When drawing shoes, always remember that you are looking

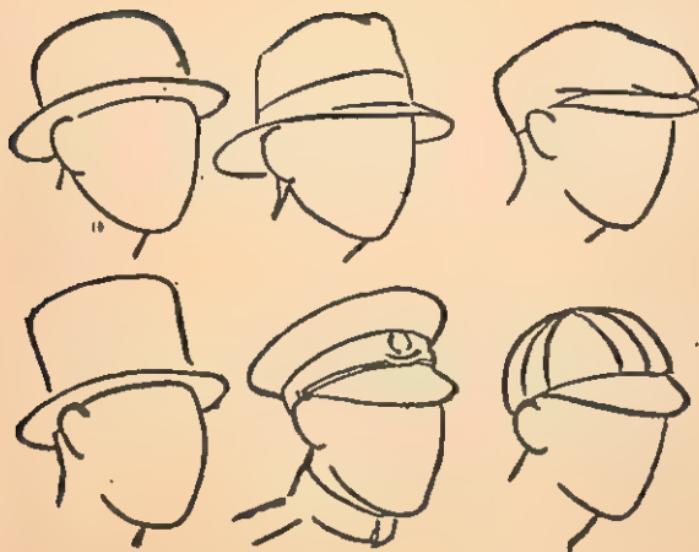


PLATE 11
Hats and Footwear

down on them, and that the slope must be clearly indicated. Contrast the illustrations (Diagram 6), and note the difference in the angle of the male and female poses.



DIAGRAM 6

How a man and a woman stand. Contrast the angles of the feet

If the shape is what is termed a "high-heeled" one, then the toe will appear to bend straight down, the weight being thrown on to the front of the sole. In a low-heeled shoe (Diagram 7), the foot will appear almost straight, but in both cases a marked curve must always indicate the instep.

Dress.—This is another difficult subject to overcome, because you have to

take into consideration the folds, creases, and materials.

Roughly speaking, creases can be divided into three types:—*The pulling or taut crease*, shown on the back or with a figure straining or bending, as in A, Plate 12; *the hanging crease*, seen in



DIAGRAM 7

How a woman stands in a low-heeled shoe
Compare the angle with Diagram 6

trouser legs, or folds of women's garments (see B, Plate 12). In C, Plate 12, you have the beauty of the classic robe shown to its fullest extent, and a careful study will reveal the utter simplicity of the sketch despite the complicated draperies. Finally, you have *the small crumpled crease*, such as is found on the top of sleeve, or coat, or skirt (D, Plate 12).

It is important to note that the creases or folds fall away in a radial direction through weight of material or the pull of action, from an area which is without fold or crease, which conforms with the modelling of the body close underneath. These support areas vary with the type of garment, repose or movement, and are important indications of these three things. Fold and creases must be studied carefully from life.

An important point to remember is that only those folds or creases which lend action should be indicated, and if put in the wrong place may destroy the very effect they were meant to express. Therefore, omit all fold lines which serve no purpose.

Fabrics.—Although difficult to indicate actual materials in black and white sketching, yet it is possible to show the type of material.

Care should be taken to differentiate between the varying fabrics. A heavy material can be more simply portrayed than a thin textile. A silken or thin garment will need a line of different quality for adequate expression, than that for a tweed or a cloth of heavy weight. The folds of a thin textile will



PLATE 12

(a) Shows the taut or pulling crease. (b) is the hanging crease. (c) The direction of folds in classical drapery. (d) Crumpled creases.

hang closer together and show sharp curves and radiations expressive of its lightness. A blanket would show thick folds, large planes, and more ponderous



DIAGRAM 8

Folds in (left) heavy and (right) thin materials draped similarly

curves (Diagram 8). Furs, plaited straw, and other textures need careful consideration and observation for an accurate impression to be conveyed to paper. With these latter one has not to draw minute detail, but to transfer to paper the general appearance of their textures.

CHAPTER SIX

DRAWING FROM A MODEL—PERSPECTIVE— PORTRAITURE—GENERAL HINTS ON SKETCHING

To those who can spare the time, it is a good plan to attend a local "life" class in any art school, in order to acquire the art of drawing from a professional model. Light and shade and perspective will be gained more quickly by this way, then the art of lifelike sketching will follow.

Black and white sketching in these classes is often done with charcoal, but though this gives a bolder and quicker effect, it is a medium which requires considerable practice and experience. Those who desire this quickness will find that Conté crayons give the same effect with greater ease.

Perspective.—All success in art depends on the quick grasp of correct perspective, and which might well be called the illusion of the eyes. Its basis lies in the fact that parallel lines receding from you, give the impression of finally

meeting at a far distant point (Diagram 9), and it is this illusion that enables you to draw a brick wall or a railway track with realistic effect, and makes figures

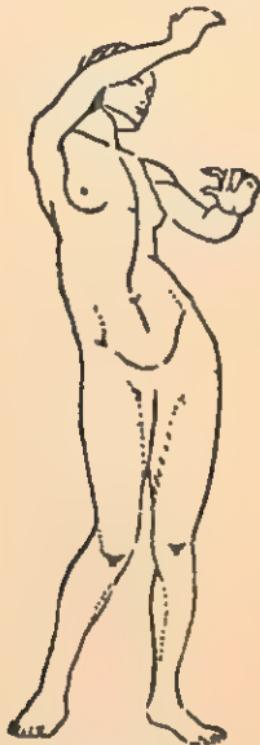


DIAGRAM 9.

Perspective in the human figure, showing the apparent difference between the symmetrical masses caused by foreshortening.

walking away from you appear to get smaller and smaller.

By making the level of your eye the

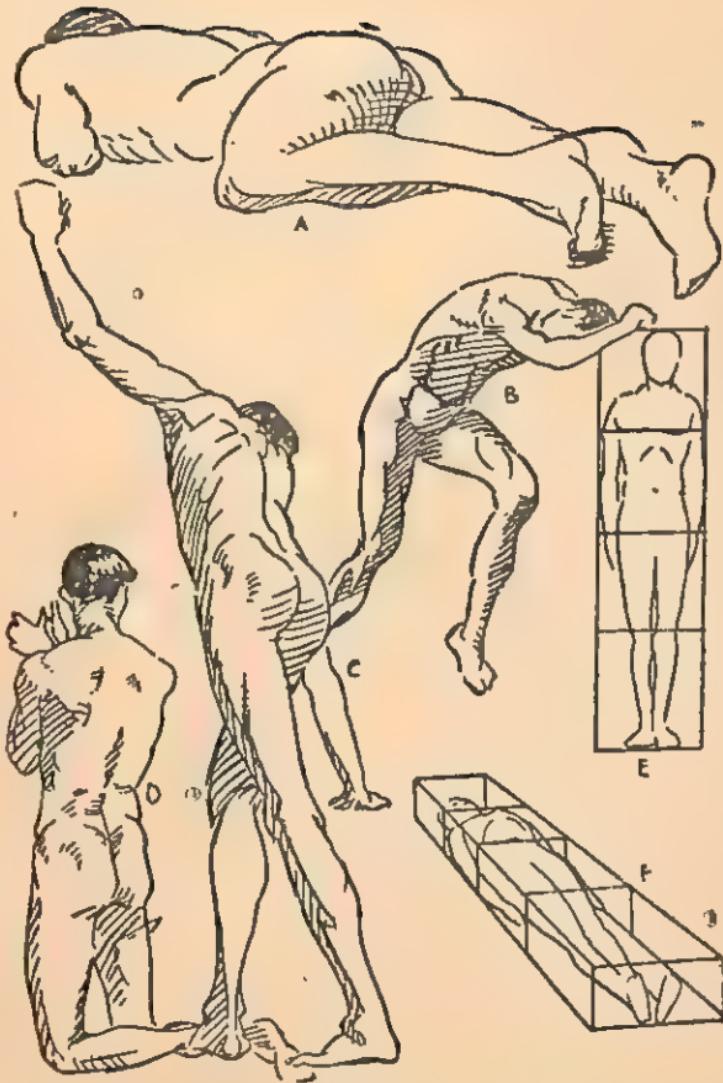


PLATE 13

(a) Perspective of reclining figure. (b and c) Perspective of torso in different plane to limbs. (d) Three-quarter back view of male figure kneeling. (e and f) How to draw reclining figure in perspective

horizon, all lines will converge to one vanishing point on the horizon line. *In drawing an object it must be remembered that the nearer it is supposed to be to you the larger it will be.* For instance, a hand extended towards you must necessarily be drawn larger than the other which is at the side—see the Tennis Player in Plate 10, and study Plate 13. Perspective becomes perhaps still more important when drawing buildings or scenes. It would be impossible to draw a house were it not for perspective, and the correct angle of lines must be carefully studied before attempting to transfer any object to paper. It is worth while your purchasing a copy of *Water Colour Sketching*, a companion volume in the present series, in which the principles of perspective are explained more fully.

, **Portraiture.**—The gift of catching an actual likeness in black and white is not acquired by everyone, but with careful study and copious practice a very fair copy of faces can be made.

It will be found in practice that it is easier to draw a middle-aged, or even an old face, than that of a young man or girl, especially the latter. Age brings



PLATE 14
Types of Heads

character and certain lines which can be transferred skilfully to your paper.

The first thing to do is to note the angle at which you are going to draw your subject. It is well to remember that certain angles will serve to show up either angularity, or the puffiness of the face, and, therefore, if you wish to make a pleasant as well as truthful portrait, it is as well to view your subject from various angles before you commence. Generally speaking, what is termed a "three-quarter" angle is the best ; that is, with the face turned slightly towards you. In this way you escape the difficulties of full face for which a very perfect balance is required, likewise the extreme profile angularity of side-face, when it is more difficult to make the portrait "live."

In drawing an old face, remember that the trend of the lines will be downward ; the mouth droops down ; the lines of the eyes beneath overhanging lids have a downward effect ; the downward lines at the sides of the mouth are especially deeply marked.

In a middle-aged face these downward lines are not so apparent ; there should be no marked hollows below the eyes,

the features are sharply outlined, the angle of the head is high.

If extreme youth is to be portrayed, from babies upward, curves are the chief constituents. Clear simple lines, wide open eyes, unshadowed, and requiring little shading as compared with the old or the middle-aged face.

Needless to say, hair also plays an important part in making a portrait; age and baldness are easy to depict; more experience is necessary to give a really lifelike appearance to a head well covered, especially in the case of a woman's coiffure.

It is impossible to lay down any fixed rules for portrait sketching. Everything depends on the skill and practice of the artist, but the general principles, given here, should be obeyed.

View your subject from several angles, study the approved angle closely, then close the eyes and visualise it in your mind. Having once got every feature well impressed on your mental palette, as it were, seize pencil or charcoal and set to work.

General Hints on Sketching.—It is at first best not to choose too difficult a

subject. Much more is learnt by studying and realising the construction of form, masses, texture and design of an easy subject than by sweltering at a subject beyond your capabilities.

When you feel the study of an easier subject has been exhausted, then choose one more difficult, to which can be applied those things which you have learnt for yourself from the easier subject. Let your work always be progressive in knowledge and difficulty, and while studying, never be daunted; tackle work in your own way and take it as far as you can. What is correct with somebody else may be anathema to you.

Train your eye to seize the most important details of face, figure, or scene.

Draw your subject in as few and as bold lines as possible, put down just sufficient lines to catch the pose, and that will carry the finishing details to your memory afterwards.

Use a rubber as little as possible; if you put in a wrong line correct it afterwards with a bolder one.

A drawing should, from commencement to finish, be kept at an equal stage of progress in all its parts. No effort

should be made to finish a head or hand, and then transfer interest to the foot or some other detail.

First suggest the pose, loosely ; then ensure correctness of proportion. After this, broad details of the figure can be drawn. It is a good method to draw symmetrically—both shoulders at the same time—emphasising their difference or sameness, and each part of the body similarly. Individual characteristics of the lesser detail should then occupy your mind, until the sketch has assumed the state necessary to your satisfaction. By this method your sketch will at all stages have a unity which will help in the progression of your work. It is also always a better thing to view your model or subject as a mass or whole, rather than a jigsaw of independently complete and out-of-place detail.

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